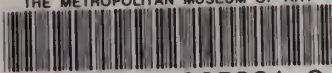


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SALE NUMBER 3949

FREE PUBLIC EXHIBITION

From Saturday, January 30, Until Time of Sale

Weekdays 9 to 6 • Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

[EXCEPT AS NOTED IN THE CATALOGUE]

Friday, February 5th

at 9:30 p. m.

EXHIBITION AND SALE AT THE
AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC.

30 East 57th Street
New York City



SALES CONDUCTED BY

O. Bernet, H. H. Parke, A. N. Bade
and H. E. Russell, Jr.

1932

GUARNERIUS DEL GESU
STRADIVARIUS

AND OTHER NOTABLE VIOLINS AND VIOLAS

TOGETHER WITH A CREMONA VIOLONCELLO

*Including the Stradivarius Played for Many Years
by the Illustrious Violinist*

JOACHIM

THE GREAT WIENIAWSKI GUARNERIUS

THE PIXIS GUARNERIUS

A STRADIVARIUS—1733

A VIOLA BY GOBETTI • A BRESCIAN VIOLA

The Collection of

JOHN HUDSON BENNETT

NEW YORK CITY



TO BE SOLD BY HIS ORDER

February 5th

at 9:30 p. m.

AMERICAN ART ASSOCIATION

ANDERSON GALLERIES • INC.

NEW YORK

1932

Priced Catalogues

A PRICED COPY OF THIS CATALOGUE MAY
BE OBTAINED FOR ONE DOLLAR FOR EACH
SESSION OF THE SALE

• •

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ANDERSON GALLERIES, INC.

*Designs its Catalogues
and Directs all Details of Illustration
Text and Typography*

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1. All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.
2. The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.
3. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
4. The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.
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SALES CONDUCTED BY

O. BERNET ✓ H. H. PARKE ✓ A. N. BADE

AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.

30 EAST 57TH STREET

NEW YORK CITY

TELEPHONE PLAZA 3-1269

CATALOGUES ON REQUEST

LONDON OFFICE
77 BROOK STREET
GROSVENOR SQUARE, W. I.

FOREWORD

THIS small group of chosen violins represents the result of a progressive process of selecting better and better playing instruments. Such a process was bound to culminate in the master works of Stradivarius and of Guarnerius del Gesù, whether culminating in the stentorian '33 Strad and Pixis Guarnerius or the balanced and glowing Joachim Strad and Wieniawski Guarnerius. It is not to be wondered at that the trail of search crossed the paths of the mighty dead—Joachim, King of Violinists in the whole history of music; Wieniawski, the enchanting and brilliant Pole.

These violins have persisted—one might well say *lived*—through some eight generations, and naturally the associations which attach to them cannot be crowded into a brief certificate by Hill or Caressa. All are free from bad or weak notes, all are of even tone and authoritative voice. The violas and the 'cellos were selected to supply the lower voices accompanying the violins in string quartettes and string quintettes.

The originals of authenticating and informative papers shown with these instruments will be delivered with them.

JOHN HUDSON BENNETT



[NUMBER 1]

EVENING SESSION

Friday, February 5, 1932, at 9:30 p.m.

Catalogue Numbers 1 to 13 Inclusive

NOTE: LOT NUMBER SEVEN, THE JOACHIM STRADIVARIUS, INDICATED BY AN ASTERISK (*) IN THE CATALOGUE, WILL BE OFFERED AT AN UPSET PRICE WHICH WILL BE FURNISHED UPON APPLICATION.

VIOLONCELLO, VIOLAS, AND VIOLINS

1 ITALIAN VIOLONCELLO

Cremona, circa 1690

Length, 28-7/16 inches; width upper bout, 13 7/8 inches; width lower bout, 16 1/4 inches; width middle bout, 9 1/8 inches; string length, 27 1/2 inches. Back, two pieces. Back and sides plain, top of fine rather wide-grained spruce; varnish dark golden brown.

750 - This 'cello is an excellent example of its period, with a supremely fine pearwood back. Considering its age and the vulnerability of the sides of 'cellos, it has experienced unusually good fortune and is still in rather fresh condition.

Formerly owned and used by the distinguished 'cellist Anton Hekking

Accompanied by certificate of authentication by Adolf Zöphel of Magdeburg, Germany, stating that this 'cello is by Francesco Ruggieri and dates about 1690

[See illustrations]



[NUMBER 1]



[NUMBER 2]

FRANCESCO GOBETTI

VENICE: fl. 1690-1720

2 VIOLA

Venice, Early XVIII Century

Length, $15\frac{1}{16}$ inches; width upper bout, $7\frac{1}{4}$ inches; width lower bout, 9 inches; width middle bout, 5 inches; string length, $13\frac{15}{16}$ inches. Back and sides, two pieces fine maple, slab cut; top, spruce of wide grain.

550-

This viola is a representative specimen by this distinguished maker in its fine workmanship and varnish, and especially in its grand scroll. It has been somewhat reduced in size, but retains unusual fluency and fine tone.

Accompanied by certificate of authentication from Lyon & Healy of Chicago

[See illustrations]



[NUMBER 2]

3 VIOLA

Brescian, circa 1660

Length, $16\frac{5}{16}$ inches; width upper bout, $7\frac{5}{16}$ inches; width lower bout, $9\frac{3}{8}$ inches; width middle bout, $5\frac{5}{16}$ inches. Back, two pieces. Back and sides plain; varnish dark brownish red.

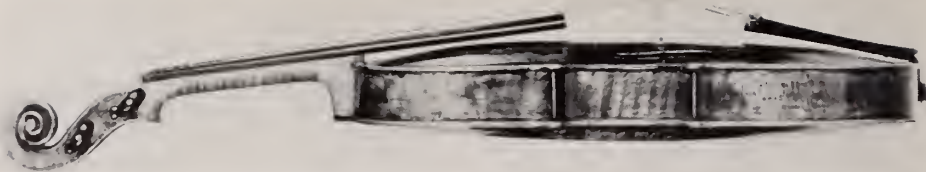
475-
This instrument has much of the mellow and romantic quality characteristic of the violas of Gasparo da Salo. The dimensions are close to the best standard of Stradivarius.

Accompanied by a certificate of authentication from The Rudolph Wurlitzer Company of New York

[See illustrations]



[NUMBER 3]



[NUMBER 4]

ANTONIUS STRADIVARIUS

CREMONA: 1644-1737

4 VIOLIN

Cremona, 1733

Length, 14-1/16 inches; width upper bout, 6 1/8 inches; width lower bout, 8 1/8 inches; width middle bout, 4 1/2 inches; between "F's", 1 3/4, 3, and 5 1/8 inches. The back is formed by one piece of maple having a broad figure which extends slightly downward from left to right. The shoulder is original and is protected by a crescent of ebony. The front is of spruce of the choicest selection known to this master, being of medium width of grain, straight and even. The sides are of the same maple as the back. The scroll is in Stradivarius' best style. The varnish is exceptionally fine and plentiful and is of a deep red color.

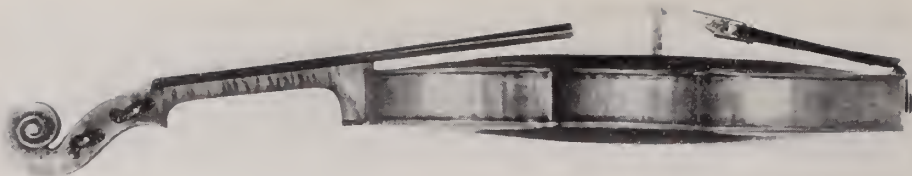
The known history of this violin is rather uneventful, as it remained for many years in the possession of one French country family. Apparently it was little used; certainly little misused, as Hill & Sons certify to its unusually pure condition without and within, the label, even, being undisturbed. With its beautiful brilliant yet mellow tone, it retains much of the freshness of an unused violin. It has been in recent years a favorite with a few distinguished violinists who have sought and used it in concerts in the largest auditoriums with unusual success.

Accompanied by certificates of authentication from W. E. Hill & Sons of London and The Rudolph Wurlitzer Company of New York

[See illustrations]



[NUMBER 4]



[NUMBER 5]

GIUSEPPE ANTONIUS GUARNERIUS DEL GESU

CREMONA: 1687-1745

5 VIOLIN: THE PIXIS

Cremona, 1729

Length, $13\frac{3}{4}$ inches; width upper bout, $6\frac{1}{2}$ inches; width lower bout, $8\frac{1}{16}$ inches; width middle bout, $4\frac{5}{16}$ inches; string length, $12\frac{7}{8}$ inches. The top is of close-grained wood, the back one piece of broad curly maple; sides to match. Varnish is of beautiful red shade.

15,500 -

This violin, used by Pixis, a prodigy who toured Europe in the early nineteenth century with his brother who played the harpsichord, was later selected by Joachim for Theodore Spiering, then his pupil at the Hohe Schule. Mr. Spiering used it through his whole musical career, which is well known to lovers of music in the United States. This violin is an example of the more finished work of its great maker and is notable for the unusual thickness of its back, resulting in an unusually massive tone like that of the great *del Gesù* used by the late Eugène Ysaye.

Accompanied by a certificate of authentication from W. E. Hill & Sons of London

[See illustrations]



[NUMBER 5]



[NUMBER 6]

GIUSEPPE ANTONIUS GUARNERIUS DEL GESU

CREMONA: 1687-1745

6 VIOLIN: THE WIENIAWSKI

Cremona, 1742

Length, 14 inches; width upper bout, $6\frac{1}{2}$ inches; width lower bout, $8\frac{1}{16}$ inches; width middle bout, $4\frac{7}{16}$ inches; string length, $12\frac{13}{16}$ inches. The back is formed by one piece of very handsome curly maple having a figure of medium width which extends slightly upward from left to right; the sides are of maple and match the back. The top is of spruce of this master's choicest selection, of medium width grain; the scroll is in his finest style. Varnish of deep orange-red color, shaded.

This violin dates from the time of its great maker's most extraordinary work. It was used by the famous violinist Leonard and by the illustrious Wieniawski. Later it was used by Nadaud of the Paris Conservatory and was pronounced by Jacques Thibaud, himself a Strad player, one of the most perfect of playing instruments. Its second voice, so to speak, is of the extraordinary delicacy of fine wood instruments, combining with this an extraordinary resonance and breadth. The full dimensions of this violin and the unbroken condition of its top make it an outstanding specimen among the instruments of this great maker.

Accompanied by certificates of authentication from Caressa & Français of Paris and Lyon & Healy of Chicago

[See illustrations]



[NUMBER 6]



[NUMBER 7]

ANTONIUS STRADIVARIUS

CREMONA: 1644-1737

*7 VIOLIN: THE JOACHIM

Cremona, 1714

Length, 14 inches; width upper bout, $6\frac{5}{8}$ inches; width lower bout, $8\frac{1}{8}$ inches; width middle bout, $4\frac{1}{2}$ inches; string length, 13 inches. The back is formed by two pieces of very handsome curly maple, joined in the centre, the figure of which extends upward from the centre joint.

Tassé The top is of spruce of the choicest selection known to this maker; the sides are of the same maple as the back. The scroll is especially fine.

This is a thoroughly representative specimen of the "golden period" of Stradivarius—of the culminating year, according to some experts, of that period. Hill's comments describe how the young Joachim longed for and finally acquired this instrument at a price which up to that time was the highest ever paid for a violin. Joachim used it in all his concerts for many years. At those musical feasts, the London "pops" in the '60s and earlier, it was an honored guest with Madame Schumann, Rubinstein, and Chopin. It was the beautiful voice with which Joachim spoke during that rich period in the history of music when he and his friends Mendelssohn and Schumann, and later the young Brahms, were rediscovering the instrumental works of Bach, Beethoven, and Schubert and making them household words in Europe. And so about this violin clusters much of the richest tradition of musical performance.

Accompanied by certificates of authentication from W. E. Hill & Sons of London and The Rudolph Wurlitzer Company of New York

[See illustrations]



[NUMBER 7]

BOWS

8 VIOLIN BOW

By James Tubbs

130- Round stick, plain frog; silver-mounted.

9 VIOLIN BOW

By Henri

90- Octagonal; silver-mounted.

10 VIOLIN BOW

By Tourte Ainé (?)

53- Octagonal; silver-mounted.

11 VIOLA BOW

By James Tubbs

45- Round stick; silver-mounted.

12 VIOLIN BOW

By Peccatte (?)

50- Round stick; silver-mounted.

13 'CELLO BOW

By Pageot

90- Octagonal stick, ivory frog; silver-mounted.

[END OF SALE]

Grand Total 47.735-

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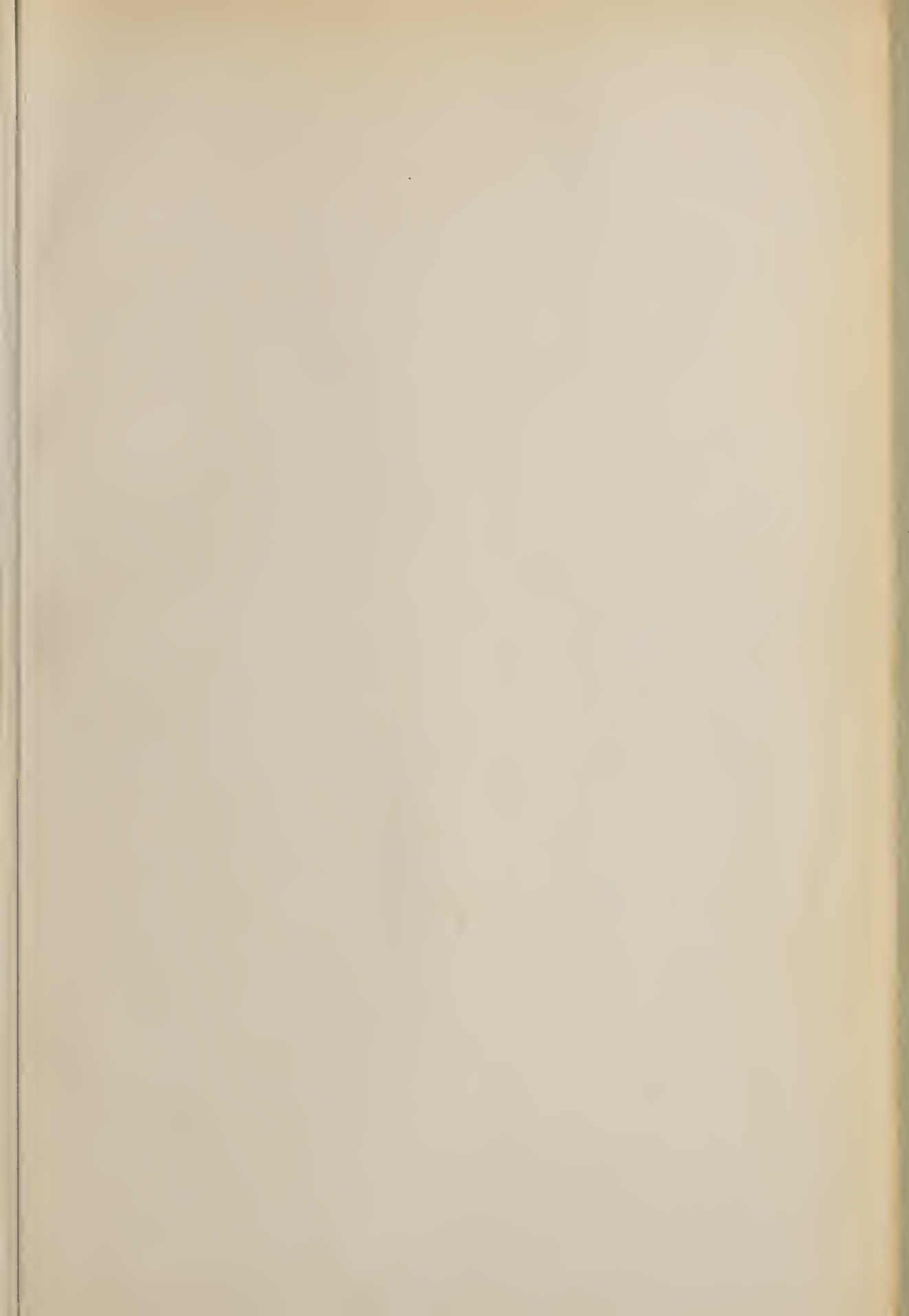
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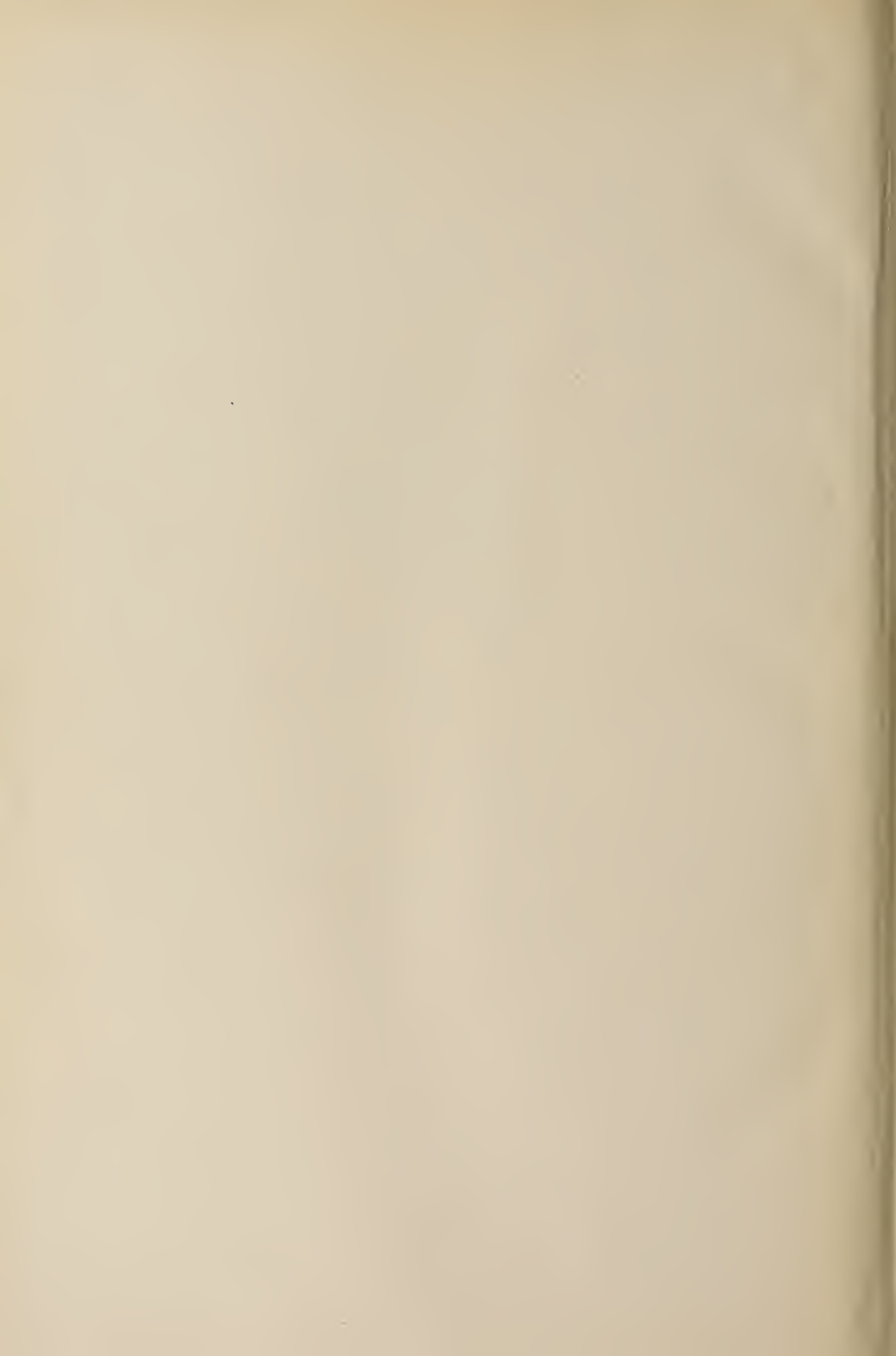


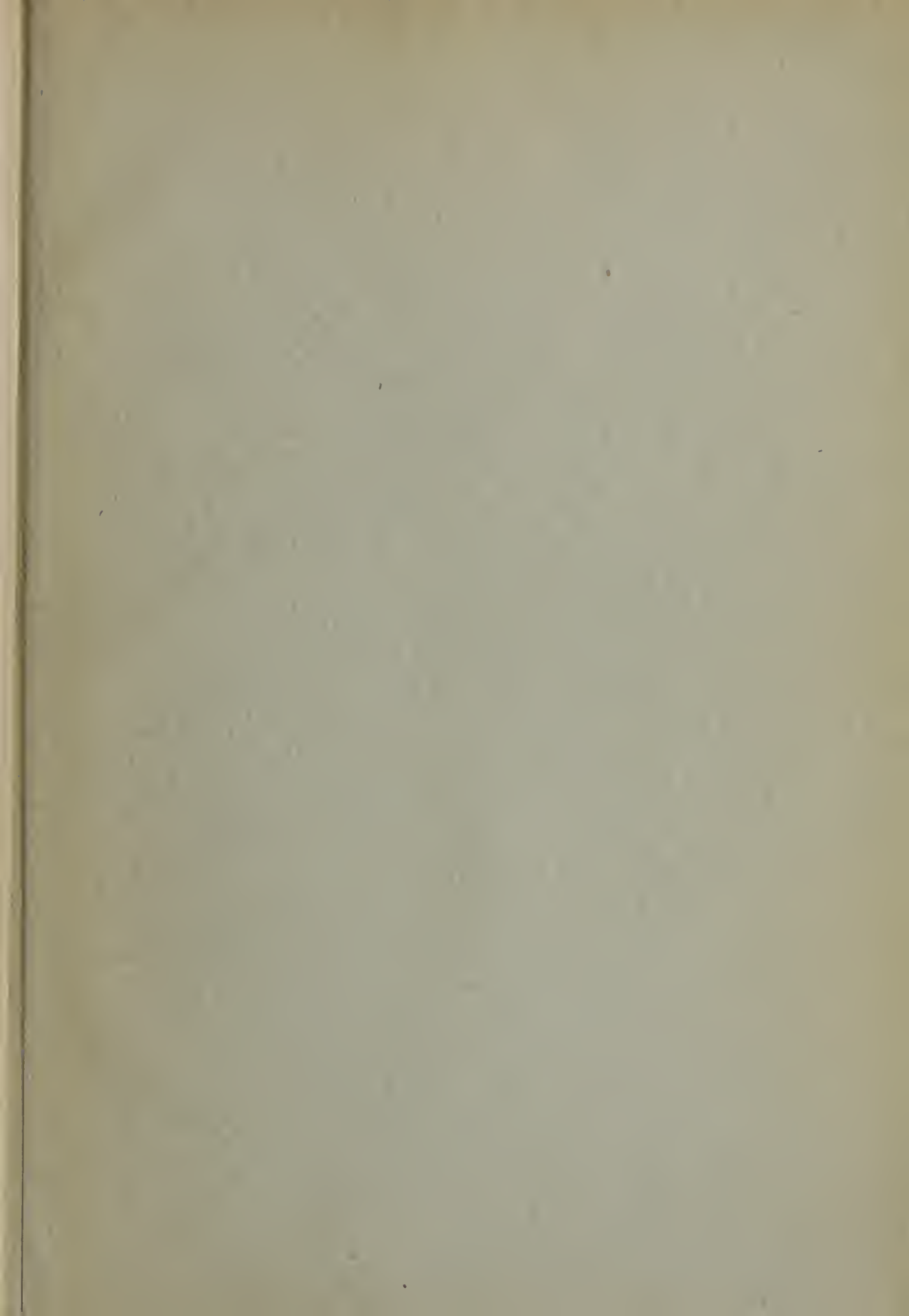
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